

THE **AMERICAN**

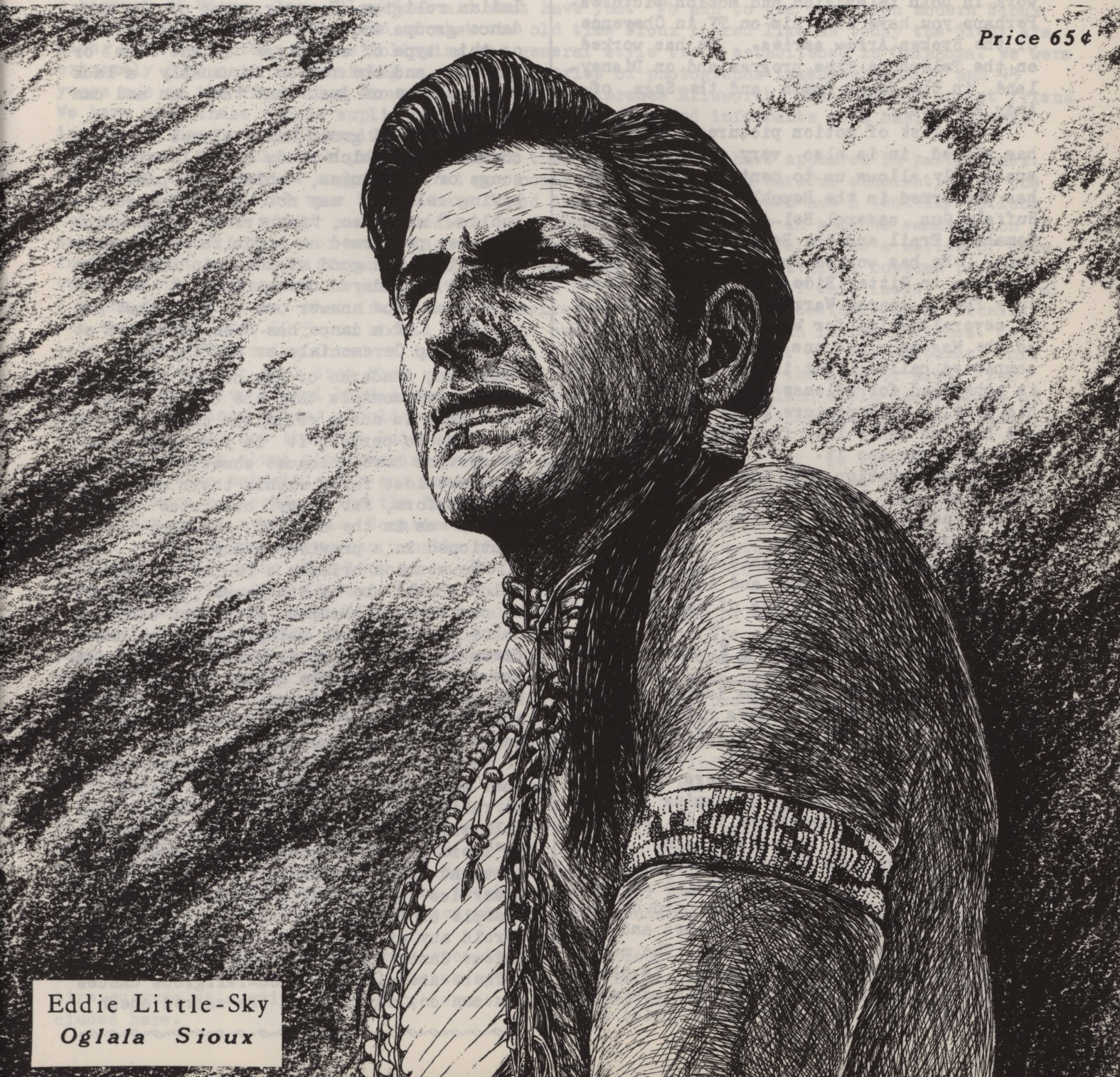
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INDIAN HOBBYIST

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Eddie Little-Sky
Oglala Sioux

On the Cover *nonnonnonnonnon*

For this issue we would like to introduce you to Eddie Little-Sky (MAHPIYA) who's portrait graces our cover. Eddie is an Oglala Sioux, born August 15th, 1928 at Pine Ridge, S. Dakota. Eddie lived at Pine Ridge until, being large for his years and stretching his age somewhat, he enlisted in the U. S. Navy when he was barely 15. He served from 1943 to 1946 and has a Purple Heart.

The Navy didn't do anything to stunt Eddie's growth, as he now stands six-one and weighs 192 pounds.

After Eddie's discharge he began to work in both television and motion pictures. Perhaps you have seen him on TV in Cheyenne or the Broken Arrow series. He has worked on the Telephone Time program and on Disneyland in the Wagon Train and the Saga of Andy Burnett.

The list of motion pictures that Eddie has played in is also very extensive and space only allows us to mention a few. He has performed in the Republic Production, Buffalo Gun, several Bel-Aire productions, Tomahawk Trail and the Revolt at Fort Laramie. He has worked for Mark Stevens productions in Bitter Ride and for 20th Century Fox in Apache Warrior. He has played in several movies for Walt Disney, Westward Ho the Wagons, and one that has just been completed called Light in the Forest. This is scheduled for release this spring. For his part in this picture Eddie had to cut his hair so don't look for Eddie with long hair when you see it.

We must mention that Eddie is a wonderful dancer and between pictures he dances in the Indian Village at the world Famous Disneyland.

We are proud to be able to introduce you to Eddie Little-Sky and equally proud to know and list him as one of our very good friends.

EDITORIAL

Any group that performs Indian dances in public eventually receives criticism of one type or another from the Indians themselves. The reasons are many. Sometimes it is because of jealousy where the non-Indian groups have better costuming or put on a better show. Sometimes it is because a non-Indian group accepts a paid show that might have gone to Indians were there no white groups around. Many Indian people rely upon a limited number of paid dance programs to supplement their incomes and so this is often a legitimate gripe. The most common form of criticism however, is that the Indian resents anyone making a mockery of his religion and it is this point we would like to discuss here.

Your editor has had the opportunity to watch a goodly number of non-Indian dance programs and has also enjoyed the opportunity to discuss these with Indians. They usually have something like this to say; "why are these white boys allowed to perform the Ghost Dance when we were not allowed to perform it ourselves." OR "How would they like it if we made a similar mockery of one of their church services." You will have to admit they have a good point here, and I've found that most white groups would not consciously offend any Indian religion. However, most of the many dance groups around the country are guilty of this type of sacrilege in one form or another and the reason is usually a lack of knowledge of just what they can and can not do.

The NAIDA group has a clause in their constitution which reads as follows: Dances songs or ceremonies, which are part of a living religion may not be performed in public." and also, "Any tribal dance which has been performed at a public performance by Indians in good standing in that tribe will be considered unrestricted." We have here then the answer as to just what you can do. If a dance has been performed at the Gallup Ceremonials or at Flagstaff or Sheridan, Anadarko or any one of the other major ceremonials then the chance is good that this is not a religious dance and you are free to perform it in your own group. Be careful here because sometimes Indians who have lost favor within their own tribe will perform, for money, otherwise sacred dances as in the case of the Hopi opera mentioned in a previous issue.

To mention briefly a few of the dances which should be on everyone's taboo list: We can make a blanket statement that any dance from the S.W. using a Katchina head-dress is of a religious nature. Likewise the use of any pueblo clown. We can also add the Hopi Snake dance, the Sun Dance & the Ghost Dance of the Plains, the Iroquois Eagle and false Face etc..

Most groups faced with the realization that they are performing sacred dances try to rationalize an excuse. For example some will say: "Suppose we do the dance properly?" or "There aren't any pueblo Indians within a thousand miles of here." or "But we are doing a service to the public by showing them an example of Indian dancing." etc. We can't forbid any of you from performing a religious dance but we can suggest it.

There are plenty of non-religious dances you can do, why pick on the sacred ones?

OLD TIME

SIoux COSTUME

Ever since we started this magazine a group of readers have been asking for material on the Sioux and more Sioux. Without doubt this tribe has captured the fancy of many Indian Bugs and a large number of Indian study groups have attempted to copy the Sioux style of costuming and dances. Most of these groups have not been very successful, this mainly because of a lack of material. All of the easily available material on Indian crafts and lore lump all of the Plains area under one heading with the result that groups claiming to have Sioux costume have a mixture of Sioux, Crow, Blackfeet and what have you. To add to the confusion modern Sioux are generally a poor indication of what the old time Sioux looked like as today the Sioux are, along with many other tribes following the general style trend established in Oklahoma. We were extremely fortunate in obtaining a wonderful series of photographs taken between 35 and 45 years ago on the Pine Ridge Sioux reservation by Clarence Ellsworth, our talented artist friend. We have used these photos supplemented by museum research and informants as a basis for this issue. We hope you will benefit from it.

Some of the Ellsworth photos appear in this issue, others have appeared in past issues. When they did appear we suggested that you could learn a lot by a careful examination of the photos. This is still true but we have found that the average person has a tendency to look and not see. Your editor and art editor have spent countless hours in a close examination of enlarged photos going over every inch with a magnifying glass. We felt that a series of drawings to point out the different types of costumes and details of individual costume pieces would be the best method of presentation and so this is the outline of this issue. In general I think it safe to say that if you want to represent an Oglala Sioux costumed authentically for the period 1910-1925 you should look like one of the figures shown in the sketches. Certain items of costuming found on dancers in the photos have been left off the sketches, This because we did not feel that they were typical or representative of the time or area. For example one or two floral beaded clouts were seen as well as a woodland style dance shirt of the type with loom beaded shoulder epaulets, but we feel that this indicates a traded item and is certainly not the rule but the exception.

A word here about the material used for costume construction. It is evident that if we use the same materials for our costume as the Indian used 40 years ago we will have a better chance of looking like the Indian did at that period. Fortunately most of these materials are still available. Sometimes it takes a little hard searching but if you look long enough and hard enough you can usually come up with the right material. Most people are handicapped here because of a lack of knowledge of just what the old materials were. We hope that the material in this issue will help to clarify this.

We should also remember that it is almost always as easy or easier to make something in the proper way using the proper materials than it is to make the same thing wrong. This we have proven over and over again by experience. If we are serious about our Indian lore we usually want to remake something after we discover that we have made it wrong the first time. So take a little extra time for research before starting any project and get it right the 1st time. For example we have known people to search at great length for clam shells with a pink color to make the conches so common on the plains, then carefully cut them round and wear them for awhile with pride. Then after a little research finding out that these should have been made out of the Bahama conch shell and not a clam at all.

One other point worth mentioning is that we want to look like an old time Sioux and not an old Sioux who has been wearing his costume for the last 40 years. In other words you don't have to take your newly made beadwork out and rub it in the mud to make it look old like one of our friends does, rather wear it new and shining with pride like the Indian would himself. Remember the Indian loved color, the brighter the better and notice the use of ribbons and silk kerchiefs etc. Even common dance shirts were laundered and pressed to look shining for dance occasions.

Unfortunately we did not have room in this one issue to go into much details on the actual construction of individual costume pieces, but rather have devoted our space to the entire costume as a unit. In future issues we will present the details of construction not included here.

For the sake of convenience and as an aid in planning your own Sioux costume we have outlined the costume types in 7 categories according to the basic type of body covering not to include the trim. Stated briefly these are as follows:

1. Skin leggings and skin shirt.
2. Cloth leggings and skin shirt.
3. Cloth leggings and cloth shirt.
4. Regular long store bought pants and cloth shirt.
5. Cloth pants and shirt with cloth fringe. Pants & shirt either made up or bought.
6. Knicker type pants with high stockings and cloth shirt.
7. Long underwear in several varieties of trim.

If you plan an old time Sioux costume first decide on one of the above types.



The figure shown above is typical of our 1st type with skin leggings and shirt. Notice that his cloth hangs down in back almost to the ground but does not appear at all in front. He carries a pipe and bag. No rosettes on the bonnet, typical of old Sioux bonnets. A simple choker with conch shell and ribbon dangle. Ribbons also on bonnet drops.



Skin shirt and cloth leggings. The leggings are of trade cloth. Notice also the trade cloth hair wraps which are quite common. This dancer has silk kerchiefs on his knees and from one braid. Knee bells. Bone breastplate. Fan of eagle primary wing feathers. Simple choker with conch and small hair pipes. Both of these figures have a minimum of trim as the shirt leggings & bonnet are enough alone.



4



5

The figures on this page illustrate the 3rd type with cloth leggings and cloth shirt. The shirt is usually of the common store bought variety. With this type more trim is needed as the shirt is rather plain by itself. Arm bands and cuffs or just the arm bands are used. Fig. 4 has a pair of quilled arm bands. A long clout is optional with this type as the shirt hangs quite low. Fig. 4 has a pin stripe shirt with no collar. Notice his earrings, trade cloth hair wrap and ribbons on the braid. He has a large silk kerchief around his neck with a silver tie slide. This tie slide is not common, the kerchief is generally knotted. All 3 figs. are wearing bandoleer bead strings. This is usually of hair pipes and brass beads, or brass beads by themselves, or of deer toes cut and fastened to a leather strap. Bells are often fastened on a long strap and wound around the leg below the knee as in Fig. 4. Notice the quilled hair ornament with five stripped feathers and Horse hair dangle. This is shown front and rear on 4 & 5. Fig. 3 wears a yarn sash of the type traded by the Hudson's Bay Co. and called an Assumption sash, this one is machine woven. (more on this in a future issue). Fig. 3 carries a scalp stick, Fig. 4 a pipe and bag, Fig. 5 a tail feather fan. A headband seems to be rare for this period, most head decoration is fastened directly to the hair.



3



6

Fig. 6 shows an elaboration of the 3rd type with added trim. Same trade cloth leggings and cloth shirt but a decorated clout full beaded vest, roach with quilled dangle ending in tin cones and fluff. He wears arm bands and cuffs of brass. Notice the silk kerchiefs on the arm bands and hair. Earrings are quite common on many dancers. He also wears the trade Assumption sash. Bells wrapped around the knees. Bandleer of hair pipes and brass beads and brass bead choker. His forehead rosette is of porcupine guard hair. Clout is trimmed with quillwork on the bottom, ribbons, brass sequins, and metallic fringe. The roach feathers are usually not trimmed as in the sketch above but this is sometimes found. Face paint is common, sometimes the entire face being painted. This type of dancer would normally wear a bustle, not shown here. Sashes of the Assumption are often used to hold the bustle.



7

Fig. 7 illustrates the 4th type with plain pants and store shirt. He along with the dancer in Fig. 9 give the impression that they just added a lot of trim to their regular clothing and joined the dance.

The figure above shows several interesting costume items. Notice the large forehead fluff and the brass beads tied to the hair. The hair is worn loose, not in braids. His choker is of otter fur with a mirror in front. He also wears an otter fur breast ornament with quilled trim. Bone breastplate underneath. Back and neck bustles of matching feathers. His bustle tie is decorated with mirrors. Notice the three belt dangles of brass studs from a stud belt which is all but hidden by the bustle tie. He wears beaded arm bands and cuffs. Has earrings, these are usually of silver. He has knee bells. Bells are usually of the solid bell brass type but all types and sizes are used. The clout is decorated simply with straight ribbons.



Fig. 8 shows the 5th type with fringe on pants and shirt. This type was not very common 40 years ago but is common today on the Northern plains. The fringe is the regular awning type usually in white on a colored background. This dancer shows several features not previously shown. He has the typical dangle feathers from the roach. Notice the large knee bells and the side bells. His belt is of german silver conches with a trailer of the same material dangling on his left. He also has an otter fur neck piece with a conch and ribbons. His bustle spikes have a row of brass hawk bells tied on. Brass cuffs and beaded arm bands. His anklets are of skunk fur. Skunk is common for this but most any type of fur will do, angora goat, buffalo, bear etc. Bandoleer of deer toes.



Fig. 9 shows the 6th type with knicker pants, long stockings and store shirt. He more than Fig. 7 looks like he just added a little trim to his regular street clothes. Knickers were the common leg covering some 40 years ago. This particular dancer also had a short haircut.

All that he has added to his clothing is a roach with fluffie dangle, matched neck and back bustle, beaded arm bands, a clout, concho belt, bells, and fur anklets. Just 7 items and he is dressed in fine style for the dance.

Notice that the clout has no back flap and there is no bustle trailer. Bustle trailers are sometimes left off especially on the double cluster type back bustle, see Fig. 13.

This figure is just an example of the type costume, he could however be fancied up with the addition of more costume material. Things like ribbons and silk kerchiefs dangling from the roach knee bands, arm bands, choker, bustle etc. add a lot. He has no cuffs, or bandoleer which would help.



10

The next three figures illustrate the 7th type of basic costume that built up around a pair of long underwear. The underwear can be left natural either white or red, or it can be dyed any color. Decoration can be added in the form of sequin trim, fringe, bead work etc.

Fig. 10 above is wearing a pair of plain white long johns. His hair is loose down his back, no braids. Notice the stockings, some of the dancers even have the old garters holding these up. The bells are a long strap wrapped around below the knee. He is wearing an otter fur breast ornament with sequin edging & mirror trim. A large silk kerchief around his neck and smaller ones from his arm bands. Back and neck bustles to match, no trailer, and an Assumption sash holding up the bustle. His clout is decorated with metallic fringe on the bottom and sequins and ribbon.



11

This figure also has a pair of long Johns. Notice the buttons down the front. He has a few small feathers attached to his roach spreader with fluffs on the ends. Notice the small feather forehead rosette and the mirror and bead hair dangle. He is wearing earrings. Has a silk kerchief tied to his braids, ribbons from his choker. The little quilled side hanging is a part of the bustle ties. It is rather common to have something hang off the bustle tie at the sides, this can be a quilled ornament as shown here or a cluster of feathers. Notice the skunk fur knee bands, this was not very common. The tail is attached. His arm bands and cuffs match in color and design. He is wearing a deer toe bandoleer. The feathers attached to his bustle spikes are novel. Note that his hair is braided behind his ears, some are braided over the ears, either way is all right.

ODDS & ENDS



Fig. 12 has Long Johns decorated with sequins. He is also costumed in quite a bit of quillwork. Notice the quilled wheel type hair ornament, the quilled cuffs and arm bands the quilled breastplate and the quilled knee bands. He wears a feather forehead rosette, earrings, brass bead bandoleer, silk kerchief braid ties. His choker is simply a ribbon around his neck with a mirror tie. His anklets are of some fur with mirrors tied on for extra trim. Note that his side bells only come down to the knees. His clout is decorated with the usual ribbons and sequins but has a row of brass ornamental coins at the bottom. These coins are made and sold for trim only and come with the hole already in them. They are not used for money and can be purchased in most trim shops.



Fig. 13 shows a view from the rear of a dancer to show more clearly some of the details not visible in the front views.

His bustle is of an unusual type with a double cluster and no trailer. The neck bustle matches. Notice the ribbons dangling off the roach spreader. He is wearing an otter fur ornament. These are generally worn over the breast with the tail hanging down the back, but I've seen them worn in most any way imaginable. He has a double row of side bells, many dancers seem to prefer as many bells as they can obtain, the more the merrier. Note the silks from the arm bands.



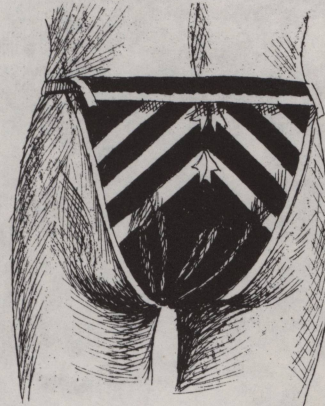
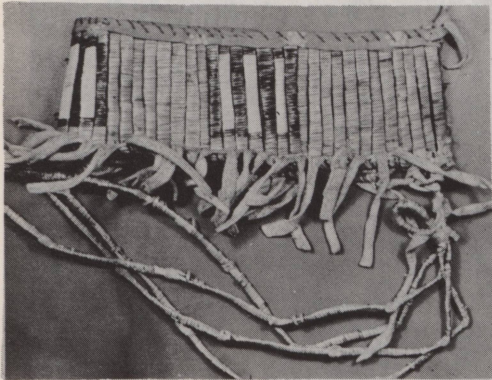
Fig. 14 shows the rear view of a dancer. He is wearing a typical Sioux type bustle, see the Hobbyist Vol. 1, No. 3 for a good description of one of these. He is also wearing the type of human hair ornament described in Vol. 2 No. 3. This type of ornament was common with the Sioux as well as several other Northern tribes. Notice the kerchiefs on the braids and arm bands. The hawk bells on the bustle spikes. and the ribbons from the bustle center.



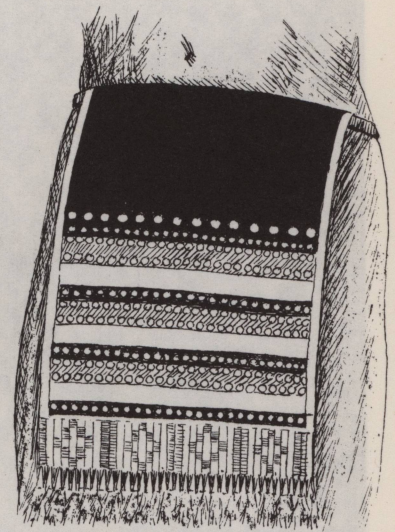
Fig. 15 is a back view of another dancer. Notice the quilled hair ornament hanging off the roach. This is decorated with stripped feathers, a mirror, tin cones and fluffies. He is also wearing feather rosettes on the sides of his head. Forehead rosettes are more common on the Northern plains than among the Sioux. Notice also the otter fur ornament with mirror trim. The side feathers attached to the bustle ties. The bustle center rosette is of a mirror with brass sequins.

ODDS & ENDS

Most people don't seem to realize that the Sioux dance clout has no back flap. See the sketches below. Generally the front is nicely decorated with ribbons, sequins, quillwork, tin cones and fluffs, etc. Beadwork is seldom seen on a Sioux clout. The usual material is trade cloth either dark blue or black. The back section either tucks over the belt a few inches or is fixed with a belt loop. You will notice that each end of the clout is decorated on a different side, it is the under side of the material that shows from the rear. The exception to this is shown in Figs. 1, 2 and 3. With a skin shirt the clout generally hangs down to the ground in back but not at all in front. Occasionally the reverse is true and the clout hangs down to the ground in front but not at all in back.



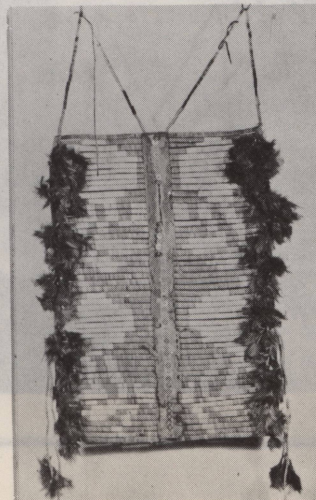
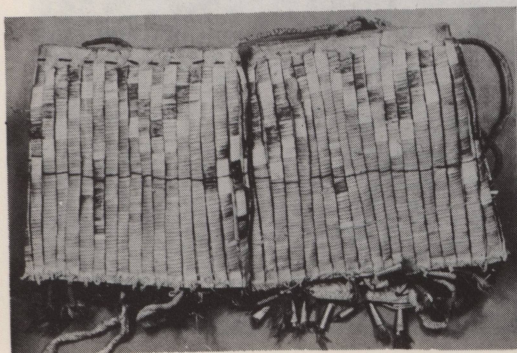
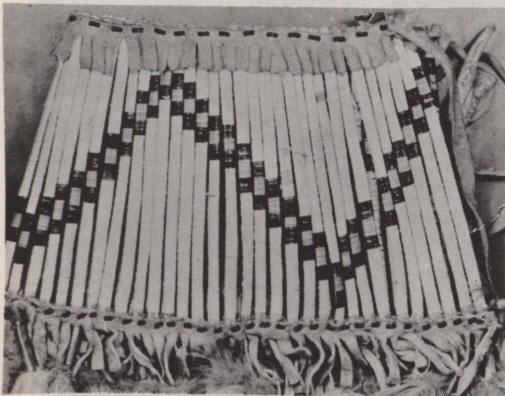
Back View



PLANS FOR FUTURE ISSUES.

We want to correct the current state of mixed costumes among the various white Indian study groups. That is the business of mixing tribal styles and periods. With this in mind we plan to first cover each of the major tribal styles in a similiar fashion to the Sioux discussion in this issue. Comming up in the near future will be articles on Modern Oklahoma, the Crow style and Pueblo.

After each of the major areas are covered we will then go into detail on the individual articles and present step by step the methods of construction. Eventually we hope to present one construction feature from each area in each issue.



The dancer in Fig. 12 is decked out in quite a bit of quillwork. We had these photos of various quillwork examples and had some room to include them here. They are all specimens in the S.W. Museum. The top photo, left is an arm band, the bottom two could be used at the knees or wrist. Immediately to the left is an odd breastplate with four red roses. It is Sioux but it is the only one I've seen with a floral design. All of these items are done by the simple wrapping method described in Vol.2, No.1.



had described in Vol. 2, No. 1.



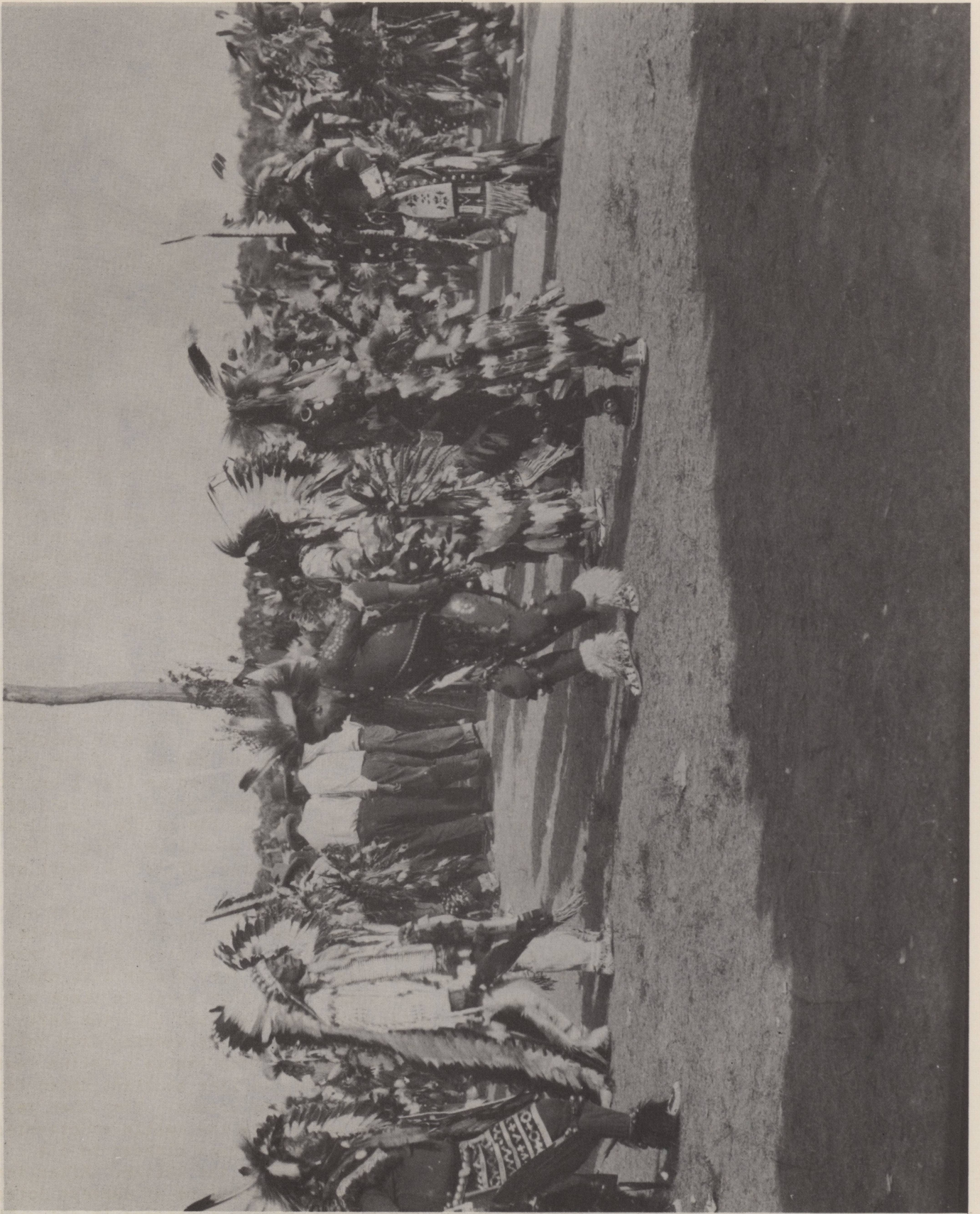


KEVILE DANCE



circle once around as shown in Fig. 2. During all of

hand. The boys just dance in place.



KETTLE DANCE



Once we have our Sioux costumes we will want to perform some Sioux dances and there just aren't very many dances we can do. Aside from the dances of the pow-wow type (Grass Dance) and the social dances (Rabbit Dance) most everything else is of a religious nature. For the past few years a group of Sioux from Pine Ridge have been performing at the Flagstaff ceremonies and the Kettle Dance described here is one of the dances they presented. We don't know anything about its origin except that it derived probably from a portion of the Heyoka Ceremony which is religious. The dance described here as performed at Flagstaff is a modern version. The song and drumming is an integral part of the dance and it really can not be performed properly without the proper song, however, we have been receiving so many requests for dances that we will describe the dance and leave the song to the reader.

The props needed are a kettle, preferably one of the old cast iron variety although a porcelain wash basin was used at Flagstaff one year. The two young boys each carry a forked stick about 2½ feet long. This is painted red and has fluffs or feathers off the ends of the fork.

The starting position is indicated in Fig. 1 and in the title illustration. Two young boys with sticks are standing about 10 feet in back of the kettle, two lines of adult dancers on either side of kettle. Place the kettle on the ground in the center before the start of the dance.

The opening song is in the nature of a prayer and is sung to a roll of the drum. During this phase the dancers hold their right hand out pointing to the drum and slowly mark time in place. They slowly lift one foot and then the other. They then squat in place and point to the kettle with the right and then the left hand. All of the above still to the opening drum roll.

The song changes and the drum starts a medium fast dance beat. The dancers in the line at right dance forward and circle the kettle once around. They then reverse their direction and circle the kettle counterclockwise. During this movement the hand closest to the kettle is held up and pointed to the kettle. After one counterclockwise circle the other line of dancers joins the end of the first line, making 8 dancers in all. They circle once around as shown in Fig. 2. During all of this movement they point to the kettle with the inside hand. The boys just dance in place.

Boys

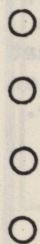


Fig. 1

Boys

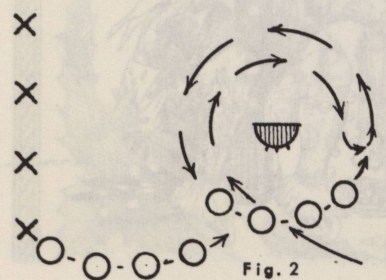


Fig. 2

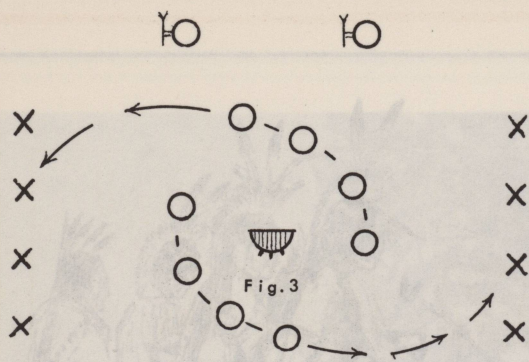


Fig. 3

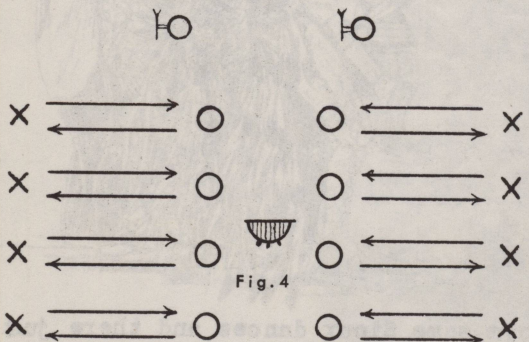


Fig. 4

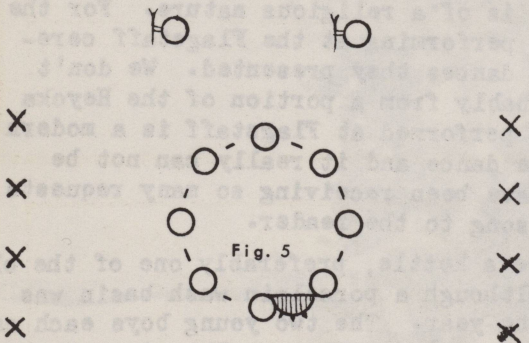


Fig. 5

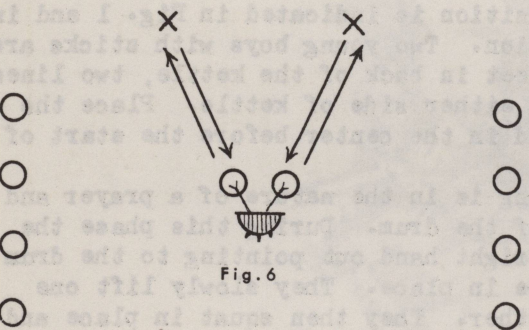


Fig. 6

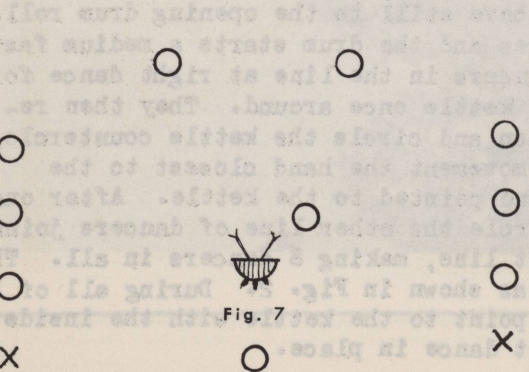


Fig. 7

After they have circled the kettle once the lines of dancers return to their original positions as shown in Fig. 3. The circles represent the dancers and the X's represent the dancers original position.

The next movement shown in Fig. 4 consists of both lines dancing in toward the kettle and back to place again. For this movement the entire line moves together and both lines move at the same time. This movement is repeated three times. On the third advance the dancers form a circle around the kettle as shown in Fig. 5. One of the dancers lifts the kettle. There is no pause in the dancing thru this movement. They circle once with the kettle raised high then replace the kettle to its original position and the dancers return to their starting positions.

All this time the two young boys have been dancing in place. Now the attentions is focused on the two boys and the men just stand in place. The boys dance in place to a slow beat of the drum. They hold the forked sticks in their right hand and point the left at the kettle. Then the song is suddenly speeded up and the boys rush in toward the kettle. See Fig. 6. They move back to place and repeat this movement three times; dance in place to slow beat and rush to kettle on the fast beat. On the third approach they thrust their sticks into the kettle and retire to their original positions.

For the final movement, Fig. 7, the chief moves to a position in front of the kettle and one of the adult dancers advances and does a solo around the kettle. The dance ends as the solo dancer presents the chief with some meat on the forked sticks.

The above is the dance presented at Flagstaff during the summer 1957 program. Ind 1956 they also did a kettle dance which did not resemble the 57 performance, perhaps in 58 they will do it differently yet, but at any rate it does make an interesting dance and a showy one. It may be of interest to some of you that the Wind River Shoshone group presented their version of a kettle dance at the Sheridan pow-wow this year.





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and A HAPPY NEW YEAR

The Editor & Staff of the AMERICAN INDIAN
HOBBYIST



MOCCASINS by

"WHITE HAWK"



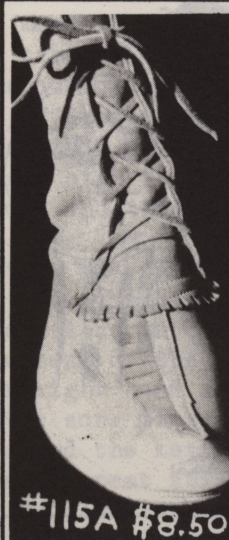
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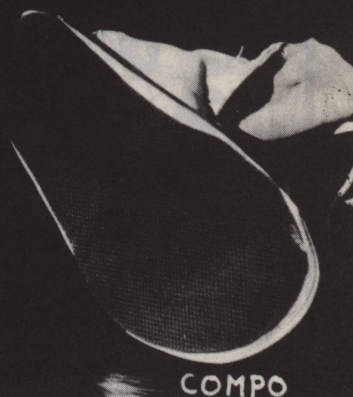


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